

# UNIT 89



## Adjectives: Various points.

Una vez expuestos los aspectos más importantes del sistema verbal inglés, cada una de las restantes unidades de esta cuarta y última fase del curso estará dedicada, desde el punto de vista gramatical, a una clase determinada de palabras. El centro de atención de la presente unidad lo constituyen los adjetivos. En las siguientes páginas encontrará diversos comentarios que añadir a los conocimientos adquiridos previamente acerca de los mismos. Los ejemplos que figuran a continuación le recordarán algunos de los puntos más destacados que ha estudiado en anteriores unidades.

<i>Position (before nouns):</i>	a black taxi (pp. 108-109)
<i>Order:</i>	a small white cotton shirt (pp. 458, 574-575)
<i>Comparative forms:</i>	Bigger, better – and more expensive! (p. 694)
<i>Superlative forms:</i>	The biggest, the best – and the most expensive! (pp. 924-925)
<i>Compounds:</i>	hard-working, middle-aged (p. 1365)
<i>Negative prefixes:</i>	uncertain, invisible, impossible, irregular (pp. 1084-1085)
<i>Typical suffixes:</i>	remarkable, intelligent, dangerous (pp. 1398-1399)
<i>Following verbs:</i>	That soup smells good!, Have you gone mad? (pp. 1710-1711)
<i>With prepositions:</i>	good at sports, afraid of flying (p. 1184)
<i>With to + infinitive:</i>	Are you ready to go?, I'm sorry to hear that. (p. 1185)

Además del estudio relativo al uso de los adjetivos, en esta unidad encontrará diversas expresiones que se emplean para generalizar y resumir, dos fragmentos de una obra del dramaturgo británico Arnold Wesker, una aproximación al lenguaje utilizado en las cartas comerciales y algunas observaciones acerca de la traducción.

### Confusiones que debe evitar.

Cuando en anteriores unidades del curso se comentó el acento tónico en inglés, se mencionaron algunos sustantivos y verbos que se diferencian entre sí por la acentuación. Pudo ver, a modo de ejemplo, los sustantivos **desert**, **object** y **permit** (acentuados en la primera sílaba) y los verbos **desert**, **object** y **permit** (acentuados en la segunda sílaba).

Aquí tiene algunos ejemplos más de este tipo de palabras: los sustantivos **insult** (insulto), **rebel** (rebelde), **record** (registro, disco), y los verbos **insult** (insultar), **rebel** (rebelarse), **record** (registrar, grabar).

Existen también pares de palabras formados por un adjetivo y un verbo que se diferencian entre sí, de modo similar, por la posición del acento tónico: los adjetivos **frequent** (frecuente), **perfect** (perfecto), y los verbos **frequent** (frecuentar), **perfect** (perfeccionar).



## The best is yet to come.

Un adjetivo se puede convertir en un sustantivo que haga referencia a un concepto abstracto colocando delante del mismo el artículo determinado **the**. La expresión **the best**, que figura en el título de la presente página (**The best is yet to come**, Lo mejor está aún por venir), constituye un ejemplo de este uso. Aquí tiene algunos ejemplos más.

**Nothing is certain but the unforeseen.**

Nada es cierto, sino lo imprevisto.

**Hope for the best, and prepare for the worst.**

Espera lo mejor, y prepárese para lo peor.

the occult	{ /ði ɒ'kʌlt/ (UK) /ði ɑ'kʌlt/ (US) }	lo oculto
the paranormal	/ðə ,pærə'nɔ:ml/	lo paranormal
the supernatural	/ðə ,su:pə'nætʃrəl/	lo sobrenatural
the unthinkable	/ði ʌn'θɪŋkəbl/	lo impensable

Work with the cassette.



The best is yet to come. Listen and repeat.

The best is yet to come. ....

Nothing is certain but the unforeseen. ....

Hope for the best, and prepare for the worst. ....

Listen.

**Woman:** S.O.P.S. Bookshop: Books on science fiction, the occult, the paranormal and the supernatural. Good morning.

**Man 1:** Oh, good morning. I wonder if you can help me. I have a list of books that I'd like. The first one's quite well known, I think: "Inquiries into the Supernatural". Have you got it?

**Woman:** Naturally, sir.

**Man 1:** Oh, good. How about "Encounters with the Paranormal"?

**Woman:** Well, we normally have a few copies, but we haven't got any at the moment.

**Man 1:** Ah. What about "Thinking the Unthinkable"? Have you got that one?

**Woman:** Er ... No, I don't think we have. Sorry.

**Man 1:** Never mind. Um ... Have you got "The Best Is Yet to Come"?

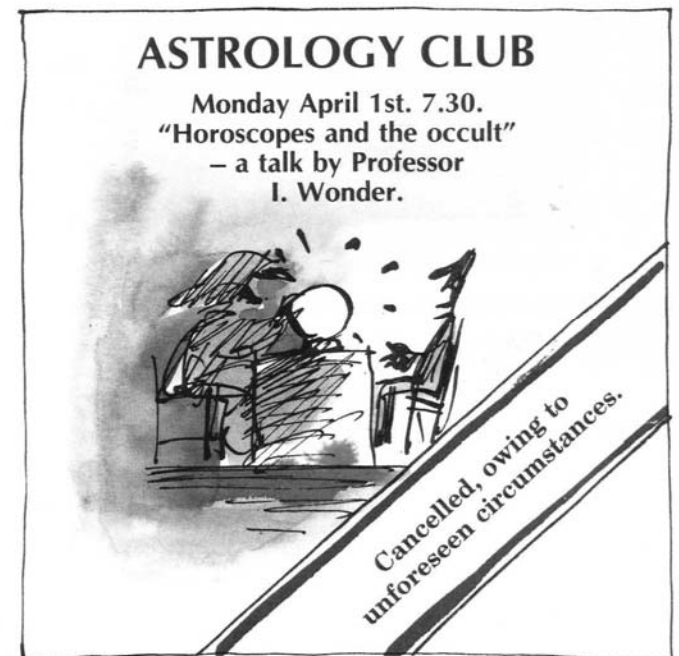
**Woman:** Well, we've ordered it, but it hasn't arrived yet.

**Man 1:** Ah.



### Practice.

Read the texts on these notices aloud, and translate them.



Answers on page 1820.

Además de hacer referencia a conceptos abstractos, la estructura **the** + adjetivo puede utilizarse también para referirse a un grupo de personas. En la unidad 68 vio los siguientes ejemplos.

*"The Naked and the Dead"* (Novel by Norman Mailer.)

*"The French cook; we open tins."* (Remark by John Galsworthy.)

Aquí tiene dos refranes en los que aparece esta estructura.

**Fortune favours the bold.**

La fortuna ayuda a los valientes.

**There's one law for the rich and another for the poor.**

Hay una ley para los ricos y otra para los pobres.

En un reducido número de expresiones, la estructura **the** + adjetivo no hace referencia a un grupo, sino a una sola persona.

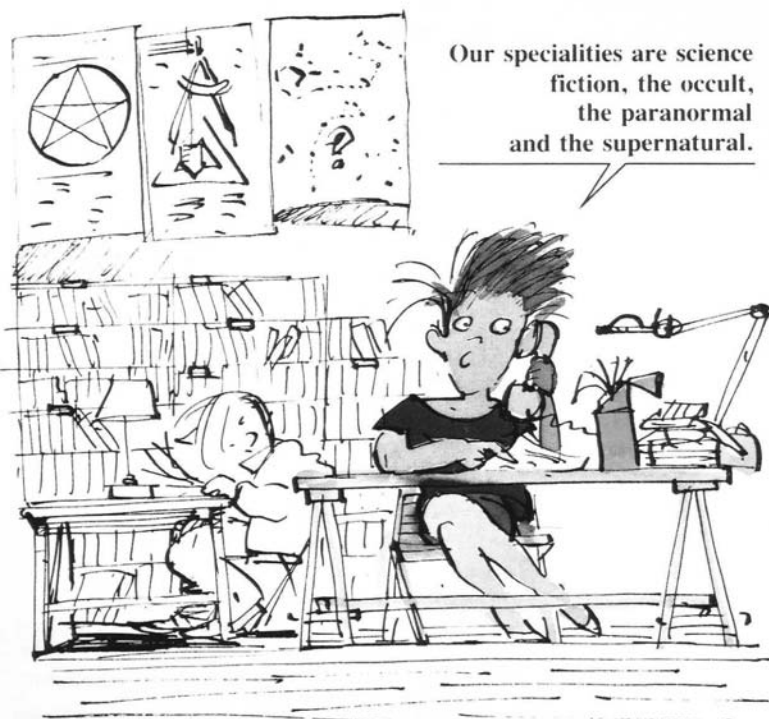
**the accused** /ðɪ ə'kju:zd/ el(la) acusado(da)

**the first ..., the last ...**

Let me be *the first* to congratulate you. Well done!

When I go to a party, I'm usually *the first* to arrive and *the last* to leave.

Un ejemplo pintoresco del uso de esta estructura se halla en el nombre de algunos reyes, como en el de los dos reyes ingleses **Alfred the Great** (849-899) y **Ethelred the Unready** (965[?]-1016).



En el diálogo grabado en la cassette correspondiente a esta página aparecen varios ejemplos de los dos usos de la estructura **the** + adjetivo practicados aquí, así como del uso de la misma estructura practicado en la página anterior. (En este diálogo, todos los libros que se mencionan son reales.)



**Listen.**

Woman: S.O.P.S. Bookshop. Good afternoon.

Man 2: Oh, good afternoon. I have a list of books that I'd like. Can you tell me if you have them?

Woman: Certainly, sir. What are the titles?

Man 2: Er ... "The Naked and the Dead" by Norman Mailer.

Woman: That's an American novel, isn't it?

Man 2: Yes.

Woman: I'm afraid American novels are not among our specialities.

Man 2: Oh, I see. What about *British* novels? Have you got "Jude the Obscure" by Thomas Hardy?

Woman: No. Sorry. British novels aren't among our specialities either.

Man 2: Hmm. How about "Ivan the Terrible" by Ian Grey and "Alexander the Great" by R.L. Fox?

Woman: Ah. Those are biographies, aren't they?

Man 2: Yes - and biographies are not among your specialities either, I suppose.

Woman: That's right. Our specialities are science fiction, the occult, the paranormal and the supernatural. That's what S.O.P.S. stands for. I suggest you try Bob's Bookshop.

Man 2: Sorry?

Woman: B.O.B.S.

Man 2: What does that stand for? "Biographies and other best-sellers"?

Woman: No. "Bob" is the name of the owner.

Man 2: Oh.





## Utter nonsense!

La mayoría de los adjetivos ingleses pueden aparecer en dos posiciones: acompañando un sustantivo (**an important document, delicious soup**) o después de un verbo, como, por ejemplo, el verbo **be** y algunos verbos que estudió en la unidad 84 (**This document is important, That soup smells delicious**).

Sin embargo, hay unos pocos adjetivos que sólo pueden utilizarse con un sustantivo. Aquí tiene una lista de los adjetivos de este tipo que se emplean con más frecuencia, junto con una frase de ejemplo.

<b>former</b>	/ˈfɔːmə/	<b>a former president</b>	un(una) presidente(ta) anterior
<b>main</b>	/meɪn/	<b>the main problem</b>	el problema principal
<b>principal</b>	/ˈprɪnsəpl/	<b>the principal difficulty</b>	la dificultad principal
<b>sole</b>	/səʊl/	<b>the sole* reason</b>	la única razón
<b>utter</b>	/ˈʌtə/	<b>utter nonsense</b>	completa tontería

\* The word **sole** is formal. In informal style, this phrase would be: **the only reason**.

The cassette text includes some more examples of phrases in which those adjectives appear.



The current president of the company (right), and a former president (left).



**Utter nonsense! Listen.**

Mystery still surrounds recent events at the S.O.P.S. Bookshop in London.

The shop, whose principal specialities are the occult and the supernatural, disappeared on Saturday night. Where it used to stand, there is now an empty space.

The owner of the shop, Victoria Benson, believes that the astonishing disappearance is the result of a paranormal event, or was caused by occult forces of some kind. "I believe this is the only explanation," she said yesterday.

However, in the opinion of Dennis Wright, a former assistant at the shop, this is "utter nonsense". He told our reporter: "Exactly the same thing happened while I was working for her. She had a shop in Cambridge, which also disappeared overnight. I believe a team of men removed it brick-by-brick in the early hours of the morning. Why would she do it? Well, the main reason was publicity, of course. She'd do anything for publicity."

This was not the sole reason, however. "Don't forget that Victoria is well known for her strange sense of humour," Mr Wright added.



The word **former** often appears in this useful pair of expressions: **the former .../the latter ...**

"The Naked and the Dead" and "Jude the Obscure" are both novels. The former (the first of the two) is American, and the latter (the second of the two) is British.

## What are you afraid of?

Así como algunos adjetivos sólo pueden utilizarse con un sustantivo, otros adjetivos sólo pueden emplearse después de un verbo. Éste es el caso del adjetivo **afraid**, que aparece en el título que encabeza estas líneas: es posible decir **I'm afraid of snakes** (Tengo miedo a las serpientes) y **Do you ever feel afraid?** (¿Has/Ha sentido miedo alguna vez?), pero no es posible decir, por ejemplo, **an afraid man**. En este último caso se utiliza el adjetivo **frightened**, que tiene el mismo significado: **a frightened man** (un hombre asustado).

Los adjetivos de este tipo usados con más frecuencia empiezan, como **afraid**, con la letra **a**.

<b>alike</b>	/ə'laɪk/	<b>We're alike, you and I.</b>	Somos semejantes, tú/usted y yo.
<b>alive</b>	/ə'laɪv/	<b>He's lucky to be alive.</b>	Él es afortunado por estar vivo.
<b>alone</b>	/ə'ləʊn/	<b>I want to be alone.</b>	Quiero estar solo(la).
<b>asleep</b>	/ə'sli:p/	<b>Are you asleep?</b>	¿Estás/Está dormido(da)?
<b>awake</b>	/ə'weɪk/	<b>No, I'm awake.</b>	No, estoy despierto(ta).

In the dialogue, the bookshop owner from the previous pages is being interviewed by a radio programme presenter.



What are you afraid of? Listen and answer.

Are you afraid of these things?

<b>Snakes?</b>	.....	<b>Deep water?</b>	.....
<b>Spiders?</b>	.....	<b>High places?</b>	.....
<b>Flying?</b>	.....	<b>The occult?</b>	.....

Listen.

**Presenter:** Victoria Benson, this is the second paranormal event which has affected your bookshops. Aren't you a little afraid of what might happen next?

**Woman:** No – but I certainly consider myself lucky to be alive. I've been working late at the bookshop on Saturday evenings recently ... usually alone ... I wasn't there last Saturday, but I might have been.

**Presenter:** Where were you, in fact, when the "event" happened?

**Woman:** I was at home, asleep.

**Presenter:** Ah. So you know what time it happened, then ...

**Woman:** Not exactly, no. I am simply supposing it happened during the hours of darkness.

**Presenter:** I see.

**Woman:** You journalists and radio people are all alike. When something extraordinary happens, you refuse to believe it.

**Presenter:** Well, it's quite hard to believe that your bookshop simply "disappeared".

**Woman:** Haven't you ever heard of the Bermuda Triangle? Ships disappear there all the time.

**Presenter:** Yes, but a ship in the middle of the ocean is one thing. A ship in the middle of the city is another.



Are you afraid of snakes?

### Practice.

Read these sentences aloud, completing two of them with the word **alive** and two with the word **alone**.

1. "It's A\_\_\_\_!" (1974) is an American horror film about a monster.
2. "A\_\_\_\_ on the Pacific" (1963) is a Japanese film about a young man who crosses the ocean from Osaka to San Francisco in a small boat.
3. "Dead or A\_\_\_\_" (1967) is a violent Italian/American western.
4. The actress Greta Garbo is famous for saying: "I want to be a\_\_\_\_."

Answers on page 1820.





## I'm so lonesome I could cry.

La frase que se utiliza como título de esta página es, de hecho, el título de una canción. A partir de ella y de otros títulos que figuran a continuación puede deducir las características del uso de las palabras **so** y **such** cuando se sitúan delante de adjetivos. Usted ya ha encontrado antes estas palabras, pero no las ha estudiado con detalle. Lea de viva voz los siguientes títulos.

"She's so cold."	The Rolling Stones, 1980
"You're such a good-looking woman."	Joe Dolan, 1970
"I'm so lonesome (that) I could cry."	Hank Williams, 1949



She's so lonesome (that) she could cry.

Así, en las frases que acaba de ver puede observar que:

- Delante de un adjetivo, se utiliza **so**: **so cold**. (En el diálogo grabado en la cassette figura un ejemplo de esta construcción formado con una palabra que todavía no conoce: **so vain**, "tan vanidoso[sa]").
- Delante de un adjetivo y de un sustantivo en singular, se utiliza **such a/an**: **such a good-looking woman**. (Delante de un adjetivo y de un sustantivo en plural o de un sustantivo no contable, naturalmente, no se emplea **a/an**: **such nice people, such beautiful weather**.)
- Cuando se añade una expresión que indica una consecuencia, la palabra **that** puede incluirse u omitirse: **so lonesome (that) I could cry**.



I'm so lonesome I could cry. Listen and repeat.

"She's so cold." .....  
 "I'm so lonesome I could cry." .....

Listen.

*Presenter:* ... and that was Joe Dolan with "You're such a good-looking woman". Well, if you've just joined us, my studio guest is Victoria Benson, the owner of the S.O.P.S. Bookshop, which disappeared recently in mysterious circumstances. We're talking about that disappearance and about the paranormal in general. And Victoria has also chosen some music for the programme.

*Woman:* Yes, I've chosen "I'm so excited" by the Pointer Sisters and "You're so vain" by Carly Simon.

*Presenter:* I notice that both those titles include the word "so".

*Woman:* Yes - the letters S.O. are the first half of the name of my bookshop.

*Presenter:* Oh, yes. Of course.

*Woman:* And I chose "I'm so excited" because it's true - and "You're so vain" is for all the journalists who refuse to believe in paranormal events.

*Presenter:* You don't like journalists very much, then.

*Woman:* Journalists are such cynical people that, even if they saw a paranormal event with their own eyes, they would still think it was a trick.



## Song.

From its title, **Love is a desert**, you might imagine this song to be sad and pessimistic. That is not quite true, however: it *is* a little sad, but it is not totally pessimistic.



Song: Love is a desert.

In the desert, the sun is so bright  
That you don't dare to look at the sky,  
And the sand is so hot  
That it burns your feet where you stand,  
But in the cold of the desert night,  
You can stand under the desert sky,  
And the air is so clear  
You can hold the stars in your hand.

It's a beautiful place,  
But it hides so many dangers,  
Such a beautiful place,  
But it's never really a friend.  
Don't go into the desert:  
It shows no mercy to strangers<sup>1</sup>.  
Don't go into the desert:  
You'll never come out again.

Sometimes your smile is so bright  
That I'm sure everything is all right,  
But your anger can burn  
Like the heat of a desert day;  
Sometimes your eyes are as bright  
As the stars in a desert night,  
But your voice can be so cold  
That it freezes the blood in my veins<sup>2</sup>.

Your beautiful face  
Is sometimes the face of a stranger.  
It's such a beautiful face,  
But I don't know what I should do.  
Love is a desert:  
It's filled with beauty and danger.  
I went into the desert  
When I fell in love with you.



## Practice.

Without looking immediately at the text of the song, read the following sentences aloud, using the words **so**, **that** and **as** in the appropriate places.

The sun is ..... bright (.....) you don't dare to look at the sky.  
The sand is ..... hot (.....) it burns your feet where you stand.  
The air is ..... clear (.....) you can hold the stars in your hand.  
Your smile is ..... bright (.....) I'm sure everything is all right.  
Your eyes are ..... bright ..... the stars in a desert night.  
Your voice can be ..... cold (.....) it freezes the blood in my veins.

<sup>1</sup> no muestra ninguna compasión con los extraños

<sup>2</sup> que hiela la sangre en mis venas



## Generalizing and summarizing.

On these pages we give you some expressions which are useful in conversation – or in writing – when generalizing or summarizing.

You already know a lot of simple words which help you to do the former: **always, usually, often, sometimes, rarely, never; all, some, no; everything, something, nothing.**

**Truth is rarely pure, and never simple.**

*Oscar Wilde.*

**He who has never hoped can never despair.**

*George Bernard Shaw.*

**When we are in love, we often doubt what we most believe.**

*La Rochefoucauld.*

**In this world, nothing is certain except death and taxes.**

*Benjamin Franklin.*

**All generalizations are dangerous, even this one.**

*Alexandre Dumas.*

On the subject of summarizing, you know the words **summary** and **synopsis**, so you could say **Let me give you a summary**, for example.

With the expressions in the tables on this page, you will have more ways of both generalizing and summarizing. Study the expressions, and then work with the cassette and do the exercises in the Practice section.

Generalizing (and making exceptions).

to { <b>some</b> <b>a certain</b> } extent in some cases	hasta cierto punto en algunos casos
to a large extent in many cases	en gran parte en muchos casos
in most cases mostly generally/in general as a (general) rule generally } speaking broadly } on the whole	en la mayoría de los casos en su mayor parte generalmente/en general como regla (general) { hablando en términos generales en general, por lo general
except except for } with the exception of apart from	excepto a excepción de aparte de
in all cases	en todos los casos



To a large extent, “paranormal” just describes things which science cannot explain at the moment.

Summarizing.

briefly/in brief in short in a word So, to summarize, ... So, to sum up, ... So, (to put it) in a nutshell, <sup>1</sup> ...	brevemente en breve en una palabra { Así, para resumir, ...
The basic point is (this): ... What it comes down to is (this): ... <sup>2</sup>	{ El punto básico es (éste): ...
To { <b>cut</b> <b>make</b> } a long story short, ... <sup>3</sup>	Para abreviar, ...





## Notes.

<sup>1</sup> Literalmente, "Así, (por ponerlo) en una cáscara de nuez, ...", es decir, "para decirlo en pocas palabras, ...".

<sup>2</sup> Literalmente, "Lo que se desploma es (esto)". Una expresión aún más idiomática, en la que se emplea el verbo **boil** (hervir), puede utilizarse también con el mismo sentido: **What it boils down to is (this)**.

<sup>3</sup> Literalmente, "Para acortar una larga historia". Esta expresión se utiliza para indicar que se va a resumir un determinado hecho y tranquilizar a la persona que está escuchando o leyendo, haciéndole saber que no se expondrá, paso a paso, una versión larga y detallada de la situación.



Listen and repeat.

In some cases, ...	.....	Broadly speaking, ...	.....
In many cases, ...	.....	What it comes down to is this: ...	.....
In all cases, ...	.....	That's my basic point.	.....
To a large extent, ...	.....		

Listen.

*Presenter:* Well, Victoria, thank you for being with us this evening.

*Woman:* It's been my pleasure.

*Presenter:* To sum up briefly what you've said:

- In many cases, although not in *all* cases, strange events have a paranormal explanation.
- Scientists, broadly speaking, do not take such explanations seriously.
- And the disappearance of your bookshop is an example of a paranormal event.

*Woman:* That's right. What it comes down to is this: We should all keep an open mind. To a large extent, "paranormal" just describes things which science cannot explain at the moment. But people who are interested in the paranormal are not necessarily crazy or looking for publicity - although, of course, in some cases they are. Scientists - and journalists - do not have all the answers. That's my basic point.

*Presenter:* Well, thank you again. It's been very interesting.

*Woman:* Thank you.

*Presenter:* Back to normal now, with some more music. This is a song by the Beatles: "Everybody's got something to hide, except me and my monkey" ...



## Practice.

- Read aloud all the expressions in the list.
- Find the sentences in the cassette dialogue which include the following expressions, and read them aloud.

briefly	in all cases	That's my basic point
broadly speaking	in many cases	to a large extent
except	in some cases	to sum up

- In the following quotation from the English poet William Blake (1757-1827), the verb is missing. Do you think this verb is **generalize** or **summarize**?

To ..... is to be an idiot.

Answer on page 1820.

## Las formas y los usos de los adjetivos.

En la primera página de la presente unidad ha tenido ocasión de revisar los principales puntos relativos a las formas y a los usos de los adjetivos que usted ya había estudiado anteriormente. Asimismo, en la sección de **Speaking and listening** ha encontrado algunos comentarios adicionales en torno a este tema, cuyo estudio completará a continuación.

### the + adjetivo.

(Vea las págs. 1802 y 1803.) Cuando se coloca el artículo determinado **the** delante de un adjetivo, este adjetivo adopta la función de un sustantivo. Usted ya conoce los tres casos en que es posible sustantivar un adjetivo.



Para referirse a una persona  
(sólo en unas pocas expresiones fijas).  
**the accused**



Para referirse a una categoría de personas.  
**the old, the young,**  
**the rich, the poor ...**



Para referirse a una abstracción.  
**the supernatural,**  
**the occult, the unthinkable ...**

En ocasiones, el uso de estos adjetivos puede dar lugar a ambigüedades. Por ejemplo, si se utiliza el título de la película **The Accused** fuera de contexto, su significado puede ser "El(La) acusado(da)" o "Los(Las) acusados(das)". No obstante, tales ambigüedades se presentan raramente y puede deducirse fácilmente a qué se está haciendo referencia, bien por el contexto, bien por el significado del adjetivo, o bien por ambos.

### so + adjetivo + (that) ...

(Vea la pág. 1806.) Sin duda usted ya se ha familiarizado con esta estructura y puede formar y comprender frases como las que figuran a continuación.

**This restaurant is so popular (that) you have to book a table six months in advance.**

**My hotel room was so small (that) I could touch all four walls without moving!**

También sabe cuándo deben utilizarse **such**, **such a** o **such an** en lugar de **so**.

**They're such nice people (that) it's always a pleasure to see them.**

**It was such beautiful weather (that) we decided to have lunch in the garden.**

**We had such a great holiday (that) we didn't want to come home.**

**It was such an amazing story (that) nobody believed it.**

Observe que la palabra **so** también se utiliza delante de adverbios. Ha visto un ejemplo en la unidad 81 (pág. 1658), cuando Mr Jones dice: **I snore so loud (that) I keep waking myself up.**

No confunda las expresiones **so ... (that)** y **as ... as ...**, que han aparecido en la canción de la presente unidad.

**Sometimes your smile is so bright that I'm sure everything is all right.**

**Sometimes your eyes are as bright as the stars in a desert night.**

En la primera frase se describe un resultado, mientras que en la segunda se realiza una comparación. Sin embargo, después de la partícula **not** puede sustituirse **so** por el primer **as** de la expresión **as ... as ...**, sin que por ello cambie el significado.

**We're not { as / so } young as we used to be.**

### Adjetivos delante de sustantivos y después de verbos.

Ya en las primeras unidades del curso aprendió que la mayor parte de los adjetivos no sólo pueden colocarse delante de un sustantivo, sino que también pueden seguir a un verbo como **be**, **look**, **seem**, **smell**, **sound**, etc.

**Is this an interesting book?**

**It looks interesting.**

En las páginas 1804 y 1805 ha descubierto que un reducido número de adjetivos sólo puede aparecer en una de estas dos posiciones, es decir, algunos sólo pueden colocarse delante de un sustantivo, y otros sólo pueden figurar después de un verbo.

**That's utter nonsense!**

**All opera singers sound alike to me.**

Aquí tiene algunos breves comentarios respecto a tres de los adjetivos que empiezan con la letra **a** que usted ha practicado en la página 1805.

– Observe las expresiones **fast asleep** (profundamente dormido[da]) y **wide awake** (completamente despierto[ta]). No es correcto decir **very asleep/very awake**.

– Aunque es posible decir **very alike**, suele insertarse la palabra **much** entre **very** y **alike**.

**My brother and I are very different physically, but in character we are very much alike.**



He was so tired that he fell fast asleep on his bike.

### Adjetivos después de sustantivos.

Como sabe, de acuerdo con la regla general, cuando un adjetivo acompaña a un sustantivo, precede a éste. A pesar de ello, a veces el adjetivo sigue al sustantivo.

- En algunas frases hechas, el adjetivo aparece después del sustantivo. Así, las Naciones Unidas tienen un **Secretary General**, no un **General Secretary**, si bien puede emplearse este último orden de palabras para designar un determinado cargo en otras organizaciones. De modo similar, el Reino Unido tiene un **Astronomer Royal**, y muchos países tienen un **Attorney General**.
  - Puede decirse que un crimen ha sido cometido **by person or persons unknown** (por persona o personas desconocidas). Así, uno de los capítulos de la novela de Truman Capote **In Cold Blood**, se titula **Persons Unknown**.
  - En lenguaje poético, el adjetivo a veces se sitúa detrás del sustantivo, como en el verso **There was no leaf upon the forest bare**, que ha podido ver en un poema de Shelley reproducido en la página 1533 de la unidad 75.
  - El adjetivo **available** (disponible) se coloca habitualmente después del sustantivo en contextos donde se hace referencia a reservas de cualquier tipo.
- I'm sorry. There are no tickets available.  
Are there any seats available on this flight?**

De modo similar, en las frases donde se utiliza el adjetivo **free** con este significado, suele colocarse después del sustantivo, como ha visto en las páginas 1682 y 1686 cuando un productor de cine, al preguntar acerca de un hotel, dice:

**I wonder if they have any rooms free.  
Do you think they'll have any rooms free?**

- El adjetivo **present** posee diferentes significados según se coloque delante de un sustantivo ("actual", "corriente") o detrás ("presente", es decir, "no ausente").

**The present directors of the company are  
Ms V. Benson and Mr T. Steele.**

**At last month's meeting, the directors present  
discussed a new export project.**

### Adjetivos después de otras palabras.

Recuerde que los adjetivos pueden colocarse después de las palabras **anybody, everyone, nothing, somewhere**, etc.

**Are you meeting somebody important?  
Where are you going? - Nowhere special.**

Ha visto ejemplos de este uso en recientes unidades.

**I don't drink anything alcoholic these days. (p. 1440)  
Nothing complicated. Steak and salad ... you know.  
(p. 1664)**



## The Four Seasons.

When we discussed British and American dramatists in Unit 34 (pp. 700-701), one of the names we included was that of Arnold Wesker. Wesker is a British dramatist, born in the East End of London in 1932. His plays include **Chips with Everything** (1962), the **Wesker Trilogy** (**Chicken Soup with Barley**, 1958; **Roots**, 1959; **I'm Talking about Jerusalem**, 1959), **The Friends** (1970), **The Old Ones** (1972) and **Love Letters on Blue Paper** (1978).

On these pages you can read some extracts from **The Four Seasons** (1965). The plays which Wesker wrote before **The Four Seasons** concern the problems of everyday life and the injustices of society; they take place in very realistic situations, and the speech of their characters is also very realistic. This play, however, is concerned with personal feelings – especially love – rather than with social problems, and is less realistic in style.

Arnold Wesker has often directed his own plays, including **Love Letters on Blue Paper** at the National Theatre in London in 1978. In 1968, he directed a production of **The Four Seasons** in Cuba.

The play is in four parts: **Winter**, **Spring**, **Summer** and **Autumn**. The extracts which you can read here are the beginning of **Winter** and the end of **Autumn**. In other words, these extracts are the beginning and the end of the play.

barley	/ˈbɑːli/	cebada
roots	/ruːts/	raíces
rather than ...		en lugar de ...

### Winter

*Two young people enter a deserted house. They have cases of belongings with them.*

*The house is furnished with a mixture of antiques which, if they have any beauty, have only the beauty that accompanies neglected and sad things; and of plain furniture assembled, perhaps, by hand.*

*It is evening. His name is Adam, her name is Beatrice.*

*They could be between thirty and thirty-five years old.*

**Adam.** We're safe, it's all right, no-one lives here. You don't think anywhere is safe, do you?

I used to pass it every morning until one day I just couldn't resist and came in. God knows who'd own a house like this and then leave it.

Won't you even say if you like it? Say "I like it." Just those three words. Or "I don't like it" or "Let's leave". Or give a deep sigh or smile. Won't you even sit down? You will if I bring you a chair, won't you? I can see you'll do nothing unless I prepare it for you.

Right, then for the first weeks, I'll prepare everything for you. Make your food, your bed, warm you. Just for the first weeks.

Won't you even say three words? Try. Please. Say "I – (he waits) – like – (he waits) – it."

*(No response.)*

*Sit then. (He pulls out a chair, dusts it and gently leads her to sit down.) Listen to that wind. Are you cold? I must put a new pane in that window tomorrow, or sometime. It is cold. (He looks around for an object to stuff in the empty frame. An old piece of sacking serves the purpose. Then he rummages in his case and draws out two blankets.) Here. Warm. The first thing, always, is to be warm. (He places one over her legs.) Invalid. You are an invalid, aren't you? You're beautiful also.*

*(Beatrice closes her eyes, and sleeps. Adam watches her for a long while.*

*He raises his hand and is about to touch her face.)*

No. I won't touch you. Will you believe that? You must believe something. I wonder why sad faces are such lovely faces? Sleep, I won't touch you.

Such a lovely face. A face I could love. ... But I won't, lovely lady. Not love again. Not all that again. I'll give you human warmth but not human love. Not that again ...

What would you say if you were awake just now? You'd say "Are you afraid? Are you afraid of love?" And I'd say "Yes, I'm afraid of love."

From: *The Four Seasons*, by Arnold Wesker (1965).





Arnold Wesker, with Alan Bates (Adam) and Diane Cilento (Beatrice), preparing the first production of "The Four Seasons" at the Belgrade Theatre, Coventry, in 1965.

## Autumn

**Beatrice.** I think I have an illness coming on. I'm feeling cold.

**Adam.** Cold? Yes, it is cold, isn't it? Shall we try and warm ourselves? Those dead leaves you swept up this morning – I'll start a fire with those. *(He moves quickly outside and returns with a large armful of leaves which he throws into the grate.)*

**Beatrice.** I don't know why I should be so cold.

**Adam.** We'll soon be warm. *(He tries to light the leaves. They only smoulder.)*

**Adam.** They're damp.

**Beatrice.** Autumn leaves. Dead. What did you expect? *(He blows hard to bring them to flame.)*

**Adam.** Burn, damn you, burn!

They won't light.

From: *The Four Seasons*, by Arnold Wesker (1965).

## Notes.

**belongings:** pertenencias • **antiques:** antigüedades  
 • **neglected:** descuidado(da) • **pane:** hoja de vidrio  
 • **stuff:** meter (para tapar) • **An old piece of sacking serves the purpose:** Un viejo trozo de arpillera cumple el propósito • **he rummages in his case:** (él) revuelve en su maleta • **draws out:** seca • **invalid:** /'invalid/: inválido(da); no lo confunda con el adjetivo **invalid** /m'vælid/, no válido (da), nulo(la) • **armful:** brazada • **grate:** hogar • **smoulder:** arder lentamente • **damp:** húmedo(da) • **damn you:** maldito(ta) seas/sea





## Business letters.

Durante la tercera fase del curso estudió las convenciones que rigen la disposición y la redacción de las cartas formales en inglés, entre ellas las cartas que se intercambian por razones comerciales. (Si desea recordar algunos puntos relativos a este tema, mire de nuevo las páginas 1206 y 1207.) Como se ha señalado anteriormente, el estilo empleado en estas cartas es bastante sencillo, y no se utilizan fórmulas de tratamiento complicadas ni un lenguaje especialmente elevado. En los libros en que se describen las convenciones apropiadas a las cartas comerciales a veces se cita la regla de las "tres ces" según la cual este tipo de cartas deben ser **clear**, **concise** y **courteous** (claras, concisas y corteses).

Por lo general, si las cartas comerciales son breves, suelen componerse de tres párrafos: el primero introduce el tema, el segundo lo explica y da detalles, y el tercero concluye, si es necesario, con una referencia a una acción futura. Éste es el caso de los dos ejemplos que figuran en esta página, correspondientes a una pregunta acerca de un posible pedido y a la respuesta a esa pregunta.

Observe las siguientes palabras que todavía no conoce, y que forman parte del vocabulario específico utilizado en los textos comerciales: **mail order** (pedido postal), **supplier** (proveedor[ra], distribuidor[ra]), **terms** (plazos), **postage and packing** (franqueo y embalaje), **amount** (importe), **despatch** (también puede escribirse **dispatch**, despachar), **payment** (pago), **invoice** (factura).

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Dear Sir or Madam,

We have recently had several requests from customers for two books concerning the paranormal, and have had difficulty in obtaining copies from our usual supplier. We understand that you specialize in books in this field, and that you have a worldwide mail order service.

Please let us know your terms for supplying ten (10) copies of each of the following titles, and also your normal delivery dates.

- "Thinking the Unthinkable"  
by L. Dorado (Atlantis Books Ltd),
- "Encounters with the Paranormal"  
by U.F.O. Smith (Pyramid Publications).

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Yours faithfully,

Peter Jackson  
Manager

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Mr Peter Jackson  
Manager  
The Gemini Bookstore  
169 Janowice Street  
Zana, Zuritania

April 7th 1999

Dear Mr Jackson

Thank you for your letter of April 1st 1999, concerning "Thinking the Unthinkable" and "Encounters with the Paranormal".

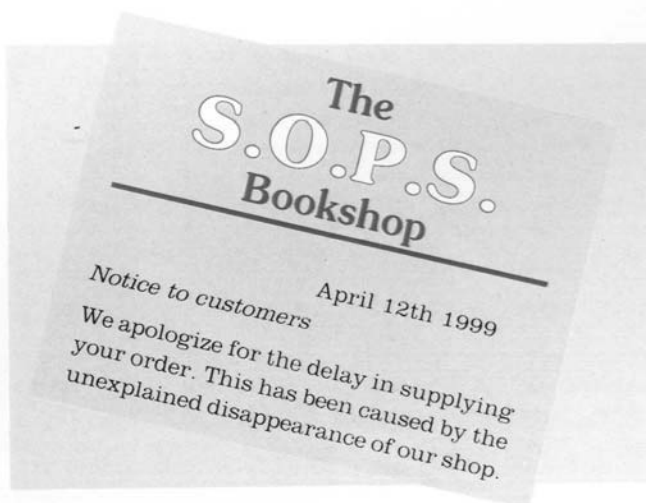
I am pleased to inform you that we can supply both these titles as you requested. The former is priced at £10.95 and the latter at £12.50, and our charge for postage and packing is 10% of the total amount of the order. All orders are despatched within two days. Payment must be made within thirty (30) days of the date of the invoice.

I hope these terms are satisfactory and look forward to receiving confirmation of your order.

Yours sincerely,

Sophie Buchanan (Ms)  
Mail Order Dept

Hay gran número de publicaciones dedicadas a la correspondencia comercial en inglés, de modo que, si ésta es un área que le interesa, no le será difícil encontrar un libro apropiado. Aquí tiene dos títulos de entre los muchos publicados por los editores británicos: **Practical Business Letters**, de M.D. Spooner y J.S. McKellen (Nelson), clara exposición de los tipos básicos de cartas comerciales, y **Business Communication: Practical Written English for the Modern Business World**, de Cynthia Beresford (BBC English Courses), exposición de nivel más avanzado acerca de la disposición de cartas y otros tipos de textos comerciales o relativos a los negocios, como memorándums, informes y reclamaciones a compañías aseguradoras.



## Peanuts® by Charles M. Schulz.

Snoopy has been reading a series of books which have impressed him so much that he has decided to write to the author, Miss Helen Sweetstory. He is dictating his letter to Woodstock, who is once again working as his secretary.

Snoopy's letter – apart from the postscript – is quite formal. Notice the following expressions. (Informal equivalents are given in brackets.)

It occurred to me	(I realized)
I should like	(I would like/I'd like)
Therefore	(So)
to become acquainted	(to get to know you)
to gather information	(to collect information)

Translation of the strip text.

Ésta es una carta para Miss Helen Sweetstory\* ...  
Querida Miss Sweetstory ... Me he dado cuenta de que nadie ha escrito nunca la historia de su vida ... a mí me gustaría hacerlo ...  
Por tanto, proyecto visitarla durante unas pocas semanas para conocerla y recoger información acerca de su vida y su carrera ...  
P.D. Antes de que llegue, ¡por favor, encierre a sus gatos!

\* Observe que el apellido de Miss Helen Sweetstory está compuesto por dos palabras que significan "dulce historia".





## Study skills (6): Translation.

Translation is a specialized job: technical or literary translators, for example, study for several years in order to be able to do it. However, in everyday life, you may find that you need to translate things from time to time. For example, your friends – knowing that you have studied English – may ask you to explain the original English title of a film, or to translate an English text of some kind: a letter, some instructions, an article from an English newspaper, perhaps. On these pages, we give you some general advice about translation.



Four languages: one idea.

### Ten pieces of advice about translation.

- **Read the complete text first.** Before you begin translating a text – whether it is short or long – read it completely. It is important to understand the *whole* text before you translate the first words.
- **Remember that you cannot translate word for word.** Sometimes, for example, you may have to translate a single English word by a phrase in your language, or a single English sentence may have to become two sentences in the translation.
- **Remember that some English words have more than one meaning.** You have seen quite a lot of examples of such words during the course, especially in Unit 78 (*Some very versatile verbs*). Make sure that you have understood the correct meaning in the text which you are translating.
- **Be careful with “false friends”.** Some English words may resemble words in your language, but not have the meaning which the resemblance suggests. These are “false friends”, and you should make sure that you understand them correctly.
- **Be especially careful with idioms.** Sometimes an English idiom may have a direct equivalent in your language, i.e. an idiom based on the same idea; sometimes, there may be an indirect equivalent, i.e. an idiom based on a different idea. On some occasions, however, it may not be possible to use an idiom in your translation, and you will have to translate the English idiom by an unidiomatic or “ordinary” expression.
- **Also be careful with plays on words.** You have seen some examples of plays on words in English during the course (especially on pp. 1774-1775). Not surprisingly, these are usually very difficult – or impossible – to translate. In such cases, you will have to explain them rather than translate them.
- **When in doubt, consult a good dictionary.** We commented on the characteristics of a “good” bilingual dictionary quite early in the course (p. 113); we have also discussed the usefulness of monolingual – English-only – dictionaries (pp. 1556-1557).
- **Only translate what is necessary.** Normally, of course, the names of people, places, etc. should not be translated. Sometimes, however, a writer chooses a name for a particular reason (the name may have a special meaning, or it may include a play on words, for example); in such cases, you could include a short comment in your translation.
- **Translate in the appropriate style.** In Phase 3 of the course, you studied various styles of English (formal, informal, colloquial, slang; officialese, block language, etc.). The translation of a text should be in the same style as the original text, as far as possible.
- **After translating a text, wait a few moments before you read your translation.** When you read your translation, do not think about the original text. Ask yourself this question: Does the text in *your* language sound natural? Correct any parts which sound unnatural.

### Exercise 1.

The following sentences all include the verb **go**, but this verb does not have the same meaning in every case. (See Unit 78, p. 1591.) How would you translate the sentences?

1. I have to go to the post office this afternoon.
2. Let's go dancing!
3. When you're not at ease, does your face go red?
4. How did your examination go?
5. I hate to see the evening sun go down.
6. My hair is going grey.

### Exercise 2.

Each of the following sentences includes an English idiom. (These idioms appeared on pp. 1714-1715, in Unit 84.) Translate the sentences in the way you think best.

1. I've been working non-stop for sixteen hours – I'm all in!
2. I always get butterflies in my stomach before an exam.
3. I'm coming! Just wait a tick!
4. Can you lend me £50? – Nothing doing!
5. I'm feeling a little under the weather at the moment.
6. Life is full of ups and downs.

### Exercise 3.

The following sentences are taken from the **Style** sections in Phase 3 of the course (Units 42, 44, 46, 54, 58 and 62 respectively). Can you translate them in the appropriate styles?

1. How do you do? (*Formal*)  
Nice to meet you. (*Informal*)
2. What is your occupation? (*Formal, official*)  
What's your job? (*Informal*)
3. You may smoke if you wish.  
(*Formal: public announcement*)  
You can smoke if you want to. (*Informal*)
4. Beat it! (*Slang*)  
Go away! (*Not slang*)
5. Arriving London Thursday.  
(*Block language: telegram*)  
I'll be arriving in London on Thursday.  
(*Complete sentence*)
6. I'm tired. (*Unemphatic*)  
I'm exhausted! (*Emphatic*)



Good translators are very important at international conferences.

If you are interested in translation, it is a good idea to read "parallel texts". Many publishers produce books of such texts: collections of short stories, for example, with the English text on one page and the translation on the opposite page. Alternatively, you may like to find an English book which has been translated into your language, and compare the translation with the original. It is also interesting to look at things such as tourist brochures, in which the text is given in several languages.





## Key points from this unit.

- The uses of **the** + *adjective*.

**Nothing** is certain but the unforeseen.

The **best** is yet to come.

There's one law for the rich and another for the poor.

Does the accused wish to say anything?

- Adjectives which are only used before nouns.

**former**, **main**, **principal**, **sole**, **utter**

Our **main** problem is money, but that is not our **sole** problem.

You're talking **utter** nonsense!

- Adjectives which are only used after verbs.

**afraid**, **alike**, **alive**, **alone**, **asleep**, **awake**

These days, most big airports look **alike**.

Don't be **afraid**. You're not **alone**.

- Some expressions in which adjectives follow nouns.

Are there any seats **available** on this flight?

We don't have any rooms **free** at the moment.

Are you meeting somebody **important**? – Yes. The Secretary **General** of the United Nations.

- The uses of **so ...** and **such (a/an) ...**

The weather was so beautiful,  
we stayed in such a nice hotel,  
we had such an enjoyable time,  
we met such interesting people,  
and we had such wonderful food

(that) we didn't  
want to come  
home.

- Some expressions used when generalizing and summarizing.

**broadly speaking**

**in general**

**on the whole**

**to a large extent**

**briefly**

**in short**

**So, to sum up, ...**

**The basic point is ...**

- Some expressions used in business letters.

## Dialogue.

Read the dialogue and listen to it on the cassette. Anna has returned from the United States, and is having coffee with Elizabeth on the Saturday morning after her return.





Anyway, to cut a long story short, I finally got to California and stayed with the Colbys for a while.



I took a look at ...  
for a while  
up to now

(here) I visited briefly ...  
for some time  
so far; from the time I  
started until now

That's the main thing.  
Business as usual.

That's the most important thing.  
(idiomatic) Life is continuing  
normally, with nothing special  
happening.



### Dialogue.

- Elizabeth: So, how was your American holiday?  
Anna: My "vacation", you mean? I had a great time.  
Elizabeth: Do you like going on holiday alone?  
Anna: Well, I wasn't really *alone*. I visited some friends in New York, and then we all went down to New Orleans to visit some other friends there. We were only going to stay for a couple of days, but we were having such a good time that we stayed for a week.
- Elizabeth: Very nice.  
Anna: And then I went over to the West Coast. ... Oh, I took a look at the Grand Canyon on the way.
- Elizabeth: Oh.  
Anna: And after that – no, *before* that, I mean – I had a few days in Dallas. Well, anyway, to cut a long story short, I finally got to California and stayed with the Colbys for a while.
- Elizabeth: So, what about the job in Public Relations?  
Anna: Well, it seemed like a good idea at first. I was really tempted. But in the end I decided against it. I realized something important, you know.
- Elizabeth: What was that?  
Anna: Well, on the whole, I quite like being a courier. I've certainly enjoyed it up to now.
- Elizabeth: Yes, and maybe the best is yet to come, as they say.  
Anna: True. Anyway, the basic question was: "Do I want to live in California and try to get rich – or do I want to carry on working as a courier and travelling to different places?"
- Elizabeth: And you decided that "job satisfaction" was the main thing.  
Anna: That's right. ... Has anything exciting happened while I've been away?
- Elizabeth: Not really. Business as usual ... you know.  
Anna: How's Jeff?  
Elizabeth: In Portugal.  
Anna: Sorry?  
Elizabeth: He's in Portugal.  
Anna: I didn't say: "Where's Jeff?" I said: "How's Jeff?"
- Elizabeth: Oh, sorry. I'm half asleep today. He's fine ...

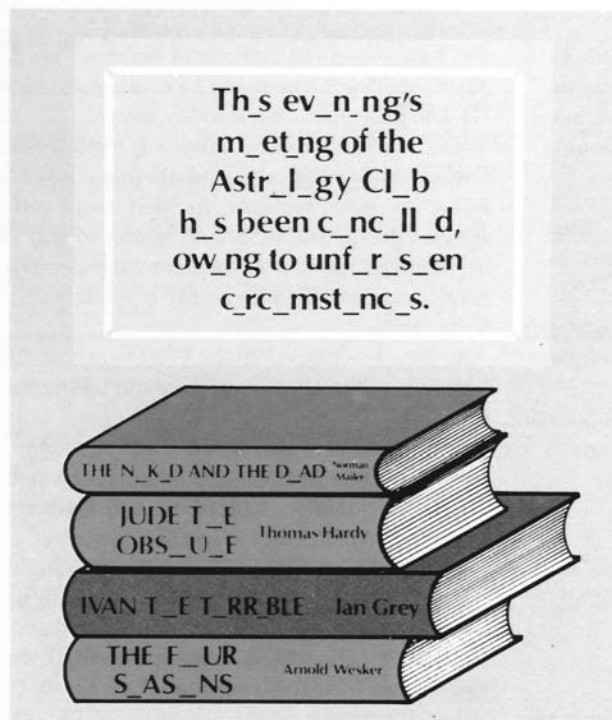




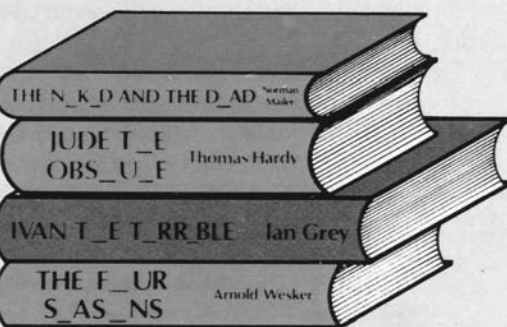
## Test 89.

Check yourself on what you have learnt in this unit. (Answers at the end of Unit 96.)

1. Put in the missing letters.



Th\_s ev\_n\_ng's  
m\_et\_ng of the  
Astr\_l\_gy Cl\_b  
h\_s been c\_nc\_ll\_d,  
ow\_ng to unf\_r\_s\_en  
c\_rc\_mst\_nc\_s.



2. Complete the following sentences, which are taken from songs by the Beatles. The missing word is the same in all of them – except one.

I've been away ..... long I hardly knew the place.  
("Back in the USSR")

I'm ..... sad and lonely. ("Little Child")

Yesterday, love was ..... an easy game to play.  
("Yesterday")

You were ..... sincere. ("The Night Before")

I'm ..... tired I don't know what to do.  
("I'm ..... tired")

3. Correct the mistakes in these sentences. There is one mistake in each sentence.

I like all The Beatles' songs, apart of  
"Everybody's got something to hide except  
me and my monkey".

In the whole, the British climate is quite  
mild.

It was so beautiful weather that we decided  
to have lunch in the garden.



4. Put the words in these proverbs in the right order.

the/Fortune/bold/favours

the/is/but/Nothing/unforeseen/certain

the/the/for/for/and/worst/best/Hope/prepare

the/the/for/for/and/one/another/law/poor/rich/There's

5. Complete the following American film titles, using these words: afraid, alive, big, great, perfect.

"The ..... Marriage." (1946)

"Alexander the ..... ." (1956)

"Who's ..... of Virginia Woolf?" (1966)

"Something ..... ." (1971)

"Jacques Brel Is ..... and Well, and Living in Paris."  
(1975)

6. Answer these questions about yourself.

Are you interested in the paranormal?

Are you afraid of heights (i.e. high places)?

Are you a happy person, generally speaking?

When you wake up on a sunny morning, do you think:

"It's great to be alive!"?

Have you ever seen a film which was so good that you  
didn't want it to end?

At the moment, are you wide awake or half asleep?

## Answers to exercises.

Page 1802.

¡Servimos con una sonrisa! Nada es demasiado bueno para nuestros clientes: Lo difícil puede hacerse inmediatamente; lo imposible requiere sólo un poco más de tiempo.

Club de astrología. Lunes, 1 de abril. 7.30. "Los horóscopos y lo oculto", una charla del profesor I. Wonder. Cancelada debido a circunstancias imprevistas. (El nombre del profesor establece un juego de palabras con la expresión **I wonder**, "yo me pregunto".)

Page 1805.

1. **Alive**. 2. **Alone**. 3. **Alive**. 4. **alone**.

Page 1809.

To **generalize** is to be an idiot. (Generalizar es ser un idiota/es propio de idiotas.)

## Arrangement of fascicules and cassettes by volumes.

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**Volume 1**      **Fascicule 1 - 8**  
Cassette 1 – Units 1 - 4  
Cassette 2 – Units 5 - 8

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**Volume 2**      **Fascicule 9 - 16**  
Cassette 3 – Units 9 - 12  
Cassette 4 – Units 13 - 16

---

**Volume 3**      **Fascicule 17 - 24**  
Cassette 5 – Units 17 - 20  
Cassette 6 – Units 21 - 24

---

**Volume 4**      **Fascicule 25 - 32**  
Cassette 7 – Units 25 - 28  
Cassette 8 – Units 29 - 32

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**Volume 5**      **Fascicule 33 - 40**  
Cassette 9 – Units 33 - 36  
Cassette 10 – Units 37 - 40

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**Volume 6**      **Fascicule 41 - 48**  
Cassette 11 – Units 41 - 44  
Cassette 12 – Units 45 - 48

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**Volume 7**      **Fascicule 49 - 56**  
Cassette 13 – Units 49 - 52  
Cassette 14 – Units 53 - 56

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**Volume 8**      **Fascicule 57 - 64**  
Cassette 15 – Units 57 - 60  
Cassette 16 – Units 61 - 64

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**Volume 9**      **Fascicule 65 - 72**  
Cassette 17 – Units 65 - 68  
Cassette 18 – Units 69 - 72

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**Volume 10**      **Fascicule 73 - 80**  
Cassette 19 – Units 73 - 76  
Cassette 20 – Units 77 - 80

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**Volume 11**      **Fascicule 81 - 88**  
Cassette 21 – Units 81 - 84  
Cassette 22 – Units 85 - 88

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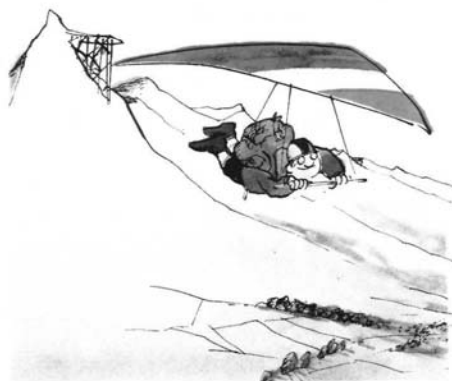
**Volume 12**      **Fascicule 89 - 96**  
Cassette 23 – Units 89 - 92  
Cassette 24 – Units 93 - 96

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## Phase 4: Springboard.

Units 73-96. Cassettes 19-24.



In Unit 90:

- Various points concerning the uses of adverbs.
- Information about English literature from Africa.
- Some reading and writing exercises.
- Another study skill: Using English grammar books.
- Words used to express various attitudes.

And lots more.

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